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74-Р
А. КОЗЛОВСКИЙ
A. KOZLOVSKY

58

У СОЛЕННЫХ ОЗЕР

Вторая каракалпакская сюита

IN THE VICINITY OF SALT LAKES

Second Karakalpak Suite

ДЛЯ БОЛЬШОГО СИМФОНИЧЕСКОГО ОРКЕСТРА
FOR FULL SYMPHONY ORCHESTRA

Партитура
Score

ИЗДАТЕЛЬСТВО МУЗЫКА
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Алексей Федорович КОЗЛОВСКИЙ родился в 1905 году в Киеве. Профессиональное музыкальное образование получил в Московском музыкальном техникуме, а затем в Московской консерватории, занимаясь в классе сочинения у замечательного советского композитора и педагога Н. Я. Мясковского. Вскоре после окончания консерватории Козловский уехал в Узбекистан.

Творческая деятельность А. Ф. Козловского богата и многогранна. Многие он сделал для развития музыкальной культуры Узбекистана: с 1938 по 1941 г. работал дирижером Узбекского оперного театра им. А. Навои; с 1949 г. — главным дирижером и художественным руководителем симфонического оркестра Узбекской Государственной филармонии. А. Ф. Козловский ведет большую педагогическую работу в Ташкентской консерватории по классам композиции, дирижирования и инструментовки; с 1949 по 1954 г. он руководил кафедрой сочинения Ташкентской консерватории. За многолетнюю плодотворную деятельность в Узбекистане А. Ф. Козловскому присвоено почетное звание заслуженного деятеля искусств Узбекской ССР, а в 1955 г. — звание народного артиста Узбекской ССР.

В своем творчестве композитор тяготеет к крупным оперным и вокально-симфоническим формам. Среди его сочинений одноактная опера «Подвиг Бекташа», оперы «Афдаль» и «Улугбек» (последняя посвящена деятельности крупнейшего просветителя и гуманиста XV века Улугбека); ряд произведений для голоса (или хора) с оркестром, среди которых — обработка лирической мелодии «Тановар», поэма «Красные казаки», кантата «Наставление мудрым», созданная на основе мелодии бухарского «Шашмакома» и посвященная памяти А. Навои.

Важное место в творчестве Козловского занимает и симфоническая музыка. В этом жанре выделяется вторая сюита — «Лола» («Весенний праздник тюльпанов»), третья — «Горная сюита», четвертая — «Праздник урожая», симфонические

поэмы: «По прочтении Айни», «Достан». Следует отметить также музыку к кинофильмам «Тахир и Зухра» и «Ходжа Насреддин». Для симфонического творчества Козловского характерно глубокое и смелое переосмысление народного мелоса, постоянные поиски новых выразительных средств, мастерское симфоническое развитие народного музыкального материала.

Вторая каракалпакская сюита «У соленых озер» (1962) создана Козловским по материалам записей, сделанных во время поездки в Хорезм и Каракалпакию. В сюите пять частей. Положив в основу каждой из частей сюиты подлинные народные напевы, композитор, используя средства современного оркестра, добивается полного их раскрытия и обогащения.

Первая часть сюиты, подвижная и грациозная, основана на народной песне «Чимбай», бытующей в народе в вокальном и инструментальном вариантах. Во второй части использована народная каракалпакская лирическая песня «База-тау», в которой композитор мастерски пользуется приемом разделения струнных. В основу третьей части — темпераментного устремленного марша — легла танцевальная песня «Салтык». Четвертая часть — сосредоточенная, лирико-философская — основана на исторической народной песне «Адынган». Конец этой части характерен воспроизведением звучания народных инструментов. В пятой части использована танцевальная песня «Яша Сари». Эта часть — танцевально-жанровая картина народного праздника, жизнерадостного и действенного.

А. Ф. Козловский в своей статье «Отражение тембров узбекских народных инструментов в симфоническом оркестре» писал: «...что может быть радостней, чем возвращать народу взятые у него же фольклорные ценности, но возвращать претворенными и обогащенными всем арсеналом технических и эмоциональных средств современного оркестра» (сб. «Вопросы музыкальной культуры Узбекистана», ГИХЛ Узбекской ССР, Ташкент, 1961).

Э. Федосова



Alexei KOZLOVSKY was born in Kiev in 1905. He finished the Moscow Music College and entered the Moscow Conservatoire where his composition master was Nikolai Miaskovsky. Soon upon graduation from the Conservatoire Kozlovsky came to settle in Uzbekistan.

The composer's versatile talent enabled him to make a large contribution to the development of Uzbekistan's musical culture. From 1938 to 1941 he was conductor of the Navoi Opera House, and in 1949 became artistic director and chief conductor of the Uzbek Philharmonic Orchestra. He teaches composition, orchestral conducting and instrumentation at the Tashkent Conservatoire (from 1949 to 1954 he headed the Composition Chair at the Conservatoire). Alexei Kozlovsky bears the title of Honoured Art Worker of the Uzbek SSR; in 1955 he was awarded the title of People's Artist of the Uzbek SSR.

The composer shows a preference for opera and extended vocal-symphonic forms. The list of his works includes the one-act opera "Bektash's Exploit", operas "Afdal" and "Ulugbek" (the latter's hero is the great XV-century humanitarian and enlightener); a number of works for voice (or chorus) and orchestra, among them the arrangement of the lyrical melody "Tanovar", the poem "Red Cossacks", the cantata "Advice to the Wise" based on the melody of the Bukhara "Shashmaqom" and dedicated to the memory of Alisher Navoi.

Of Kozlovsky's many symphonic works mention should be made of his second suite entitled "Lola" ("The Spring Tulip Festival"), third and fourth suites entitled "Mountain" and "Harvest-in Festival"; symphonic poems "Upon Reading Aini", "Dastan", and incidental music to the films "Takhir and Zuhra"

and "Khoja Nasreddin". Kozlovsky's symphonic works are mostly based on folk melodies treated freely and with understanding; their development shows the composer's inventiveness and constant search for new means of expression.

The second Karakalpak suite, "In the Vicinity of Salt Lakes" was written in 1962 on the material collected during the composer's trip to Khoresm and Karakalpakia. The suite consists of five movements, each based on authentic folk melodies whose beauty and potentialities are fully revealed by means of the modern symphony orchestra.

The first movement, graceful and lively, develops the song "Chimbai" which is known in a vocal and instrumental versions. The theme of the second movement is the Karakalpak lyrical song "Bazatau"; here the composer makes a masterly use of the *divisi* device in the strings. The third movement, a driving march, is based on the dance tune "Saltyk". The historical folk song "Adyngan" has provided material for the fourth movement, a lyrical and meditative *Largo*. At the end of this movement the orchestration imitates the timbres of folk instruments. The dance tune "Yasha Sari" is the material from which grows the fifth movement—a vigorous and bubbling picture of a popular festivity.

In his article "Imitating the Timbres of Uzbek Folk Instruments in Symphony Orchestra" Kozlovsky says: "Is there a joy greater than giving back to the people the folklore treasures which one has borrowed from them, but returning these treasures amplified and enriched by all the technical and emotional media at the command of modern orchestra?"

E. Fedosova

СОСТАВ ОРКЕСТРА
ORCHESTRA

Малая флейта	Piccolo
2 флейты	2 Flauti
Альтовая флейта (Соль)	Flauto alto (G)
2 гобоя	2 Oboi
Английский рожок	Corno inglese
2 кларнета (Ля, Си $\flat$)	2 Clarinetti (A, B)
Басовый кларнет (Си $\flat$)	Clarinetto basso (B)
2 фагота	2 Fagotti
*	*
4 валторны (Фа)	4 Corni (F)
3 трубы (Си $\flat$)	3 Trombe (B)
3 тромбона	3 Tromboni
Туба	Tuba
*	*
Литавры	Timpani
Треугольник	Triangolo
Деревянный брус	Legno
Бубен	Tamburino
Нагара	Nagara
Малый барабан	Tamburo
Тарелки	Piatti
Большой барабан	Cassa
Там-там	Tam-tam
*	*
Колокольчики	Campanelli
Ксилофон	Silofono
Челеста	Celesta
Арфа	Arpa
*	*
Скрипки I	Violini I
Скрипки II	Violini II
Альты	Viole
Виолончели	Violoncelli
Контрабасы	Contrabassi

I

Алексей КОЗЛОВСКИЙ
Alexei KOZLOVSKY

Moderato

Moderato Alexei KOZLOVSKY

Piccolo

2 Flauti

2 Oboi

Corno inglese

2 Clarinetti (A)

2 Fagotti

4 Corni (F)

3 Trombe (B)

3 Tromboni e Tuba

Timpani

Nagara

Celesta

Arpa

Moderato

Violini I

Violini II

Viole

Violoncelli

Contrabassi

1

This musical score is divided into three main systems. The first system features a multi-staff ensemble (top four staves) and a bass line (bottom staff). The ensemble includes a melodic line with a first ending bracket, and two staves with arpeggiated accompaniment. The bass line has a melodic line with a first ending bracket and a lower line with a first ending bracket. Dynamics include *mp*, *dim.*, *ppp*, *mf*, and *p*. The second system features a multi-staff ensemble (top four staves) and a bass line (bottom staff). The ensemble includes a melodic line with a first ending bracket, and two staves with arpeggiated accompaniment. The bass line has a melodic line with a first ending bracket and a lower line with a first ending bracket. Dynamics include *pp* and *sf*. The third system features a multi-staff ensemble (top four staves) and a bass line (bottom staff). The ensemble includes a melodic line with a first ending bracket, and two staves with arpeggiated accompaniment. The bass line has a melodic line with a first ending bracket and a lower line with a first ending bracket. Dynamics include *div.* and *non div.*.

System 1:

- Staff 1: Melodic line, first ending bracket.
- Staff 2: Arpeggiated accompaniment.
- Staff 3: Arpeggiated accompaniment.
- Staff 4: Melodic line, first ending bracket.
- Staff 5: Bass line, first ending bracket.
- Staff 6: Bass line, first ending bracket.
- Dynamics: *mp*, *dim.*, *ppp*, *mf*, *p*.

System 2:

- Staff 1: Melodic line, first ending bracket.
- Staff 2: Arpeggiated accompaniment.
- Staff 3: Arpeggiated accompaniment.
- Staff 4: Melodic line, first ending bracket.
- Staff 5: Bass line, first ending bracket.
- Staff 6: Bass line, first ending bracket.
- Dynamics: *pp*, *sf*.

System 3:

- Staff 1: Melodic line, first ending bracket.
- Staff 2: Arpeggiated accompaniment.
- Staff 3: Arpeggiated accompaniment.
- Staff 4: Melodic line, first ending bracket.
- Staff 5: Bass line, first ending bracket.
- Staff 6: Bass line, first ending bracket.
- Dynamics: *div.*, *non div.*.

2

First system of musical notation, measures 1-8. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a piano. The key signature is one sharp (F#). Measure 1: Violin I has a first ending bracket (I) over a quarter note. Measure 2: Violin I and II have a second ending bracket (a2) over a quarter note. Measure 3: Violin I and II have a second ending bracket (a2) over a quarter note. Measure 4: Violin I and II have a second ending bracket (a2) over a quarter note. Measure 5: Violin I and II have a second ending bracket (a2) over a quarter note. Measure 6: Violin I and II have a second ending bracket (a2) over a quarter note. Measure 7: Violin I and II have a second ending bracket (a2) over a quarter note. Measure 8: Violin I and II have a second ending bracket (a2) over a quarter note. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). The piano part has a *pp* (pianissimo) dynamic in measure 6.

Second system of musical notation, measures 9-16. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a piano. The key signature is one sharp (F#). Measure 9: Violin I and II have a second ending bracket (a2) over a quarter note. Measure 10: Violin I and II have a second ending bracket (a2) over a quarter note. Measure 11: Violin I and II have a second ending bracket (a2) over a quarter note. Measure 12: Violin I and II have a second ending bracket (a2) over a quarter note. Measure 13: Violin I and II have a second ending bracket (a2) over a quarter note. Measure 14: Violin I and II have a second ending bracket (a2) over a quarter note. Measure 15: Violin I and II have a second ending bracket (a2) over a quarter note. Measure 16: Violin I and II have a second ending bracket (a2) over a quarter note. Dynamics include *mp* (mezzo-piano), *p* (piano), *pp* (pianissimo), and *sf* (sforzando). The piano part has a *pp* dynamic in measure 10 and a *sf* dynamic in measure 14. The string quartet has a *div.* (divisi) marking in measure 12 and a *non div.* (non divisi) marking in measure 14.

Musical score for Nagara, P-ti, C., and C-lli instruments. The score is written in G major (one sharp) and 4/4 time. It consists of three systems of staves.

System 1:

- Staff 1 (Nagara): Treble clef, G major. Dynamics: *p*, *sf*, *a2*, *p*.
- Staff 2 (P-ti): Treble clef, G major. Dynamics: *sf*, *mp*.
- Staff 3 (C.): Treble clef, G major. Dynamics: *sf*, *mp*.
- Staff 4 (C-lli): Bass clef, G major. Dynamics: *sf*.

System 2:

- Staff 1 (Nagara): Treble clef, G major. Dynamics: *p*, *sf*.
- Staff 2 (P-ti): Treble clef, G major. Dynamics: *p*, *sf*.
- Staff 3 (C.): Treble clef, G major. Dynamics: *I*, *p*, *sf*, *ppp*, *mp*.
- Staff 4 (C-lli): Bass clef, G major. Dynamics: *p*, *sf*.

System 3:

- Staff 1 (Nagara): Treble clef, G major. Dynamics: *p*, *sf*.
- Staff 2 (P-ti): Treble clef, G major. Dynamics: *p*, *sf*.
- Staff 3 (C.): Treble clef, G major. Dynamics: *f marcato*, *arco*, *sf*, *pizz.*, *mp*.
- Staff 4 (C-lli): Bass clef, G major. Dynamics: *f marcato*, *arco*, *sf*, *pizz.*, *mp*.

The score includes various musical notations such as slurs, ties, and dynamic markings. The final measure of the third system is marked with a forte (*f*) dynamic.

3

mp *sf* *p*

a2 *mp* *sf*

pp *ppa2* *pp* *sf*

pp *sol* *pp marcato* *bacch. molle* *pp*

C-III *p*

Cel. *sola f marcato*

Arpa *sf*

3

div. *non div.* *pizz.* *pp pizz.* *pp* *pizz.* *pp pizz.* *pp*

Tr-lo
P-ti

Cel.

4

a2 tr

pp cresc. mf dim.

mf

mf

II mp

mp a2

mf

mp legg.

pp

piu f

arco

pp arco

dim. e smorz.

arco

sf

mp stacc. e legg.

arco

mp stacc. e legg.

arco

mp stacc. e legg.

3728

Musical score for a piano and orchestra, page 11. The score is written in F# major (one sharp). The piano part (upper system) consists of 11 staves. The first five staves are for the right hand, and the last six staves are for the left hand. The piano part begins with a series of chords and arpeggios, marked *mf*. The orchestra part (lower system) consists of 11 staves. The first five staves are for the strings, and the last six staves are for the woodwinds. The orchestra part begins with a series of chords and arpeggios, marked *mf*. The score includes dynamic markings such as *mf*, *dim.*, and *a2*. The piano part ends with a series of chords and arpeggios, marked *mf*. The orchestra part ends with a series of chords and arpeggios, marked *mf*.

Tr-lo

5

Tr-lo
P-ti

5

3728

6

First system of musical notation. It consists of six staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a treble clef with a key signature of one sharp (F#). The fifth staff is a treble clef with a key signature of one sharp (F#). The sixth staff is a bass clef with a key signature of one sharp (F#). The music features various dynamics including *mp* (mezzo-piano) and *mf* (mezzo-forte).

Second system of musical notation. It consists of six staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a treble clef with a key signature of one sharp (F#). The fifth staff is a treble clef with a key signature of one sharp (F#). The sixth staff is a bass clef with a key signature of one sharp (F#). The music features various dynamics including *f* (forte), *mp* (mezzo-piano), and *p* (piano). A marking *a2* is present above the first staff.

Third system of musical notation. It consists of six staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a treble clef with a key signature of one sharp (F#). The fifth staff is a treble clef with a key signature of one sharp (F#). The sixth staff is a bass clef with a key signature of one sharp (F#). The music features various dynamics including *p* (piano), *div.* (divisi), and *un.* (unison). A marking *6* is present above the second staff.

3728

This page of musical notation, page 15, contains several systems of staves. The top system consists of six staves, each beginning with a *sf* (sforzando) marking. The second system also has six staves, with the first four marked *sf* and the last two marked *sf*. The third system has six staves, with the first four marked *sf* and the last two marked *sf*. The fourth system has six staves, with the first four marked *sf* and the last two marked *sf*. The fifth system has six staves, with the first four marked *sf* and the last two marked *sf*. The sixth system has six staves, with the first four marked *sf* and the last two marked *sf*. The seventh system has six staves, with the first four marked *sf* and the last two marked *sf*. The eighth system has six staves, with the first four marked *sf* and the last two marked *sf*. The ninth system has six staves, with the first four marked *sf* and the last two marked *sf*. The tenth system has six staves, with the first four marked *sf* and the last two marked *sf*. The eleventh system has six staves, with the first four marked *sf* and the last two marked *sf*. The twelfth system has six staves, with the first four marked *sf* and the last two marked *sf*. The thirteenth system has six staves, with the first four marked *sf* and the last two marked *sf*. The fourteenth system has six staves, with the first four marked *sf* and the last two marked *sf*. The fifteenth system has six staves, with the first four marked *sf* and the last two marked *sf*. The sixteenth system has six staves, with the first four marked *sf* and the last two marked *sf*. The seventeenth system has six staves, with the first four marked *sf* and the last two marked *sf*. The eighteenth system has six staves, with the first four marked *sf* and the last two marked *sf*. The nineteenth system has six staves, with the first four marked *sf* and the last two marked *sf*. The twentieth system has six staves, with the first four marked *sf* and the last two marked *sf*.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The *sf* (sforzando) marking is used frequently throughout the piece. The *p* (piano) marking is used in the lower systems. The *cresc. molto* (crescendo molto) marking is used in the lower systems. The *ord.* (ordinario) marking is used in the lower systems. The *ff* (fortissimo) marking is used in the lower systems. The *v* (vibrato) marking is used in the lower systems.

The page number 15 is located in the top right corner. The page number 3728 is located in the bottom center.

[illegible]

This page of musical notation is for a string quartet, featuring four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The page is numbered 17 in the top right corner.

The notation is organized into three systems, each containing four staves. The first system includes a measure with a *pp* (pianissimo) marking. The second system includes a measure with a *pp* marking. The third system includes a measure with a *pizz.* (pizzicato) marking.

The notation includes various dynamic markings such as *ff* (fortissimo), *sf* (sforzando), *mp* (mezzo-piano), and *p* (piano). It also includes articulation markings such as *arco* (arco) and *pizz.* (pizzicato).

The notation includes various musical symbols such as notes, rests, and fingerings. The notation is written in a standard musical notation style.

T-ro
P-ti
C.

Musical score for strings and woodwinds, measures 10-14. The score is in 4/4 time with a key signature of one sharp (F#). It features multiple staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Clarinets, Bassoons). Dynamics range from fortissimo (ff) to pianissimo (pp). Performance instructions include 'arco' (bowed), 'pizz.' (pizzicato), and 'I con sord. sola' (first flute with solo mutes).

Measures 10-14 show a complex texture with various dynamics and articulations. The strings play a rhythmic pattern of eighth and sixteenth notes, while the woodwinds provide melodic lines. The first flute has a solo part marked 'I con sord. sola' starting in measure 12.

Musical score for "L'Espresso" by Debussy, measures 1-6. The score is for piano and includes staves for Bass, Treble, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The music features a melodic line in the Treble staff and a bass line in the Bass staff. The Treble staff has a melodic line starting on G4, moving to A4, B4, and then a series of eighth notes. The Bass staff has a bass line starting on G3, moving to F#3, E3, and then a series of eighth notes. The score includes dynamic markings such as "più p" and "pp".

V-no solo

The musical score for Violino Solo consists of six measures across five staves. The first staff has a treble clef and a key signature of one sharp (F#). It begins with a whole rest, followed by eighth-note patterns in measures 2 and 3, and another whole rest in measure 4. Dynamic markings include *mp* at the start of measure 2 and *pp* at the start of measure 4. The second staff also has a treble clef and F# key signature, featuring continuous eighth-note patterns throughout all six measures. The third staff has a treble clef and F# key signature, starting with eighth notes and transitioning to sustained chords in measures 4 and 5. It includes dynamic markings of *mp*, *pp*, and *f*. The fourth staff has a bass clef and F# key signature, playing eighth-note patterns in measures 1-3 and sustained chords in measures 4-6, with *mp* and *pp* markings. The fifth staff has a bass clef and F# key signature, playing a steady eighth-note accompaniment throughout.

[11]

[12]

Ob.

I solo

p

solo

pp

(I)

*ppp**p*

smorz.

*p**p*

Timp.

P-ti

*ppp**ppp*
bacch. molle*ppp*

[11]

[12]

div. arco sul G

ppp

div. sul G

ppp

div.

pp

arco soli

ppp

arco

pp soli ma marcato*pp* ma marcato

Musical score for page 21, featuring multiple staves for strings, woodwinds, and percussion. The score includes dynamic markings like *ff*, *pp*, and *pizz.*, and performance instructions like "senza sord." and "unis."

The score is organized into two main systems. The first system includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), and percussion (Timp., Nagara, P-ti, C.). The second system includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Oboes, Clarinets, Bassoons).

Key performance markings and dynamics include:

- ff* (fortissimo) in the first system, woodwinds, and strings.
- pp* (pianissimo) in the second system, strings.
- pizz.* (pizzicato) in the second system, strings.
- arco* (arco) in the second system, strings.
- senza sord.* (senza sordina) in the first system, woodwinds.
- unis.* (unis.) in the second system, strings.

1 Tranquillo

mus. *smorz.* *ppp* *ppp* *mp marcato* *mp non arpegg.*

1 Tranquillo

pp *pp*

musical score for page 24, featuring multiple staves with various musical notations including dynamics, articulation, and performance instructions.

Key markings and instructions include:

- solo* (first staff)
- p* (first staff)
- pp* (first staff)
- pp* (second staff)
- I. con sord.* (third staff)
- II. III con sord.* (third staff)
- pp* (third staff)
- ppp* (fourth staff)
- pp* (fourth staff)
- pizz.* (seventh staff)
- pp pizz.* (seventh staff)
- pp* (seventh staff)
- pp pizz.* (eighth staff)
- arco* (eighth staff)
- pp* (eighth staff)

Violin Concerto, Op. 35, No. 2, by Pyotr Ilyich Tchaikovsky. This is a page from a musical score, likely a first edition or a high-quality reprint. The score is for Violin I and Violoncello/Double Bass. The key signature is one sharp (F#), and the time signature is 2/4. The music is in a single system with multiple staves. The Violin I part includes trills, tremolos, and various dynamic markings (pp, p, mp, f). The Violoncello/Double Bass part includes arco and pizzicato sections with vibrato. The score is marked with a '2' in a box, indicating a second ending or a specific measure.

III

Flauto piccolo
2 Flauti
2 Oboi
Corno inglese
2 Clarinetti (B)
Clarinetto basso (B)
2 Fagotti
4 Corni (F)
3 Trombe (B)
3 Tromboni
e
Tuba
Timpani
Triangolo
Tamburo
Piatti
Cassa
Silofono

Tempo di Marcia

Violini I pizz. arco pizz.

Violini II pizz. arco pizz.

Viola pizz. arco pizz.

Violoncelli pizz. arco pizz.

Contrabassi pizz. arco pizz.

[illegible]

Tr-lo

T-ro

P-ti

C.

C-lli

Arpa

8

8

pp

ff

arco

pizz.

p

3728

Violin I and Violin II parts are in treble clef, and the Viola part is in alto clef. The score includes various musical notations such as notes, rests, and dynamic markings. The first system (measures 1-4) features a key signature change to one sharp (F#) and includes markings like (a2), *mf marc.*, *solo*, *mf marc.*, *p*, and *tr*. The second system (measures 5-8) continues with *mf marc.*, *tr*, and *p*. The third system (measures 9-12) includes *mf marc.*, *tr*, and *p*. The fourth system (measures 13-16) includes *mf marc.*, *tr*, and *p*. The fifth system (measures 17-20) includes *mf marc.*, *tr*, and *p*. The sixth system (measures 21-24) includes *mf marc.*, *tr*, and *p*. The seventh system (measures 25-28) includes *mf marc.*, *tr*, and *p*. The eighth system (measures 29-32) includes *mf marc.*, *tr*, and *p*. The ninth system (measures 33-36) includes *mf marc.*, *tr*, and *p*. The tenth system (measures 37-40) includes *mf marc.*, *tr*, and *p*. The eleventh system (measures 41-44) includes *mf marc.*, *tr*, and *p*. The twelfth system (measures 45-48) includes *mf marc.*, *tr*, and *p*. The thirteenth system (measures 49-52) includes *mf marc.*, *tr*, and *p*. The fourteenth system (measures 53-56) includes *mf marc.*, *tr*, and *p*. The fifteenth system (measures 57-60) includes *mf marc.*, *tr*, and *p*. The sixteenth system (measures 61-64) includes *mf marc.*, *tr*, and *p*. The seventeenth system (measures 65-68) includes *mf marc.*, *tr*, and *p*. The eighteenth system (measures 69-72) includes *mf marc.*, *tr*, and *p*. The nineteenth system (measures 73-76) includes *mf marc.*, *tr*, and *p*. The twentieth system (measures 77-80) includes *mf marc.*, *tr*, and *p*. The twenty-first system (measures 81-84) includes *mf marc.*, *tr*, and *p*. The twenty-second system (measures 85-88) includes *mf marc.*, *tr*, and *p*. The twenty-third system (measures 89-92) includes *mf marc.*, *tr*, and *p*. The twenty-fourth system (measures 93-96) includes *mf marc.*, *tr*, and *p*. The twenty-fifth system (measures 97-100) includes *mf marc.*, *tr*, and *p*. The twenty-sixth system (measures 101-104) includes *mf marc.*, *tr*, and *p*. The twenty-seventh system (measures 105-108) includes *mf marc.*, *tr*, and *p*. The twenty-eighth system (measures 109-112) includes *mf marc.*, *tr*, and *p*. The twenty-ninth system (measures 113-116) includes *mf marc.*, *tr*, and *p*. The thirtieth system (measures 117-120) includes *mf marc.*, *tr*, and *p*. The thirty-first system (measures 121-124) includes *mf marc.*, *tr*, and *p*. The thirty-second system (measures 125-128) includes *mf marc.*, *tr*, and *p*. The thirty-third system (measures 129-132) includes *mf marc.*, *tr*, and *p*. The thirty-fourth system (measures 133-136) includes *mf marc.*, *tr*, and *p*. The thirty-fifth system (measures 137-140) includes *mf marc.*, *tr*, and *p*. The thirty-sixth system (measures 141-144) includes *mf marc.*, *tr*, and *p*. The thirty-seventh system (measures 145-148) includes *mf marc.*, *tr*, and *p*. The thirty-eighth system (measures 149-152) includes *mf marc.*, *tr*, and *p*. The thirty-ninth system (measures 153-156) includes *mf marc.*, *tr*, and *p*. The fortieth system (measures 157-160) includes *mf marc.*, *tr*, and *p*. The forty-first system (measures 161-164) includes *mf marc.*, *tr*, and *p*. The forty-second system (measures 165-168) includes *mf marc.*, *tr*, and *p*. The forty-third system (measures 169-172) includes *mf marc.*, *tr*, and *p*. The forty-fourth system (measures 173-176) includes *mf marc.*, *tr*, and *p*. The forty-fifth system (measures 177-180) includes *mf marc.*, *tr*, and *p*. The forty-sixth system (measures 181-184) includes *mf marc.*, *tr*, and *p*. The forty-seventh system (measures 185-188) includes *mf marc.*, *tr*, and *p*. The forty-eighth system (measures 189-192) includes *mf marc.*, *tr*, and *p*. The forty-ninth system (measures 193-196) includes *mf marc.*, *tr*, and *p*. The fiftieth system (measures 197-200) includes *mf marc.*, *tr*, and *p*. The fifty-first system (measures 201-204) includes *mf marc.*, *tr*, and *p*. The fifty-second system (measures 205-208) includes *mf marc.*, *tr*, and *p*. The fifty-third system (measures 209-212) includes *mf marc.*, *tr*, and *p*. The fifty-fourth system (measures 213-216) includes *mf marc.*, *tr*, and *p*. The fifty-fifth system (measures 217-220) includes *mf marc.*, *tr*, and *p*. The fifty-sixth system (measures 221-224) includes *mf marc.*, *tr*, and *p*. The fifty-seventh system (measures 225-228) includes *mf marc.*, *tr*, and *p*. The fifty-eighth system (measures 229-232) includes *mf marc.*, *tr*, and *p*. The fifty-ninth system (measures 233-236) includes *mf marc.*, *tr*, and *p*. The sixtieth system (measures 237-240) includes *mf marc.*, *tr*, and *p*. The sixty-first system (measures 241-244) includes *mf marc.*, *tr*, and *p*. The sixty-second system (measures 245-248) includes *mf marc.*, *tr*, and *p*. The sixty-third system (measures 249-252) includes *mf marc.*, *tr*, and *p*. The sixty-fourth system (measures 253-256) includes *mf marc.*, *tr*, and *p*. The sixty-fifth system (measures 257-260) includes *mf marc.*, *tr*, and *p*. The sixty-sixth system (measures 261-264) includes *mf marc.*, *tr*, and *p*. The sixty-seventh system (measures 265-268) includes *mf marc.*, *tr*, and *p*. The sixty-eighth system (measures 269-272) includes *mf marc.*, *tr*, and *p*. The sixty-ninth system (measures 273-276) includes *mf marc.*, *tr*, and *p*. The seventieth system (measures 277-280) includes *mf marc.*, *tr*, and *p*. The seventy-first system (measures 281-284) includes *mf marc.*, *tr*, and *p*. The seventy-second system (measures 285-288) includes *mf marc.*, *tr*, and *p*. The seventy-third system (measures 289-292) includes *mf marc.*, *tr*, and *p*. The seventy-fourth system (measures 293-296) includes *mf marc.*, *tr*, and *p*. The seventy-fifth system (measures 297-300) includes *mf marc.*, *tr*, and *p*. The seventy-sixth system (measures 301-304) includes *mf marc.*, *tr*, and *p*. The seventy-seventh system (measures 305-308) includes *mf marc.*, *tr*, and *p*. The seventy-eighth system (measures 309-312) includes *mf marc.*, *tr*, and *p*. The seventy-ninth system (measures 313-316) includes *mf marc.*, *tr*, and *p*. The eightieth system (measures 317-320) includes *mf marc.*, *tr*, and *p*. The eighty-first system (measures 321-324) includes *mf marc.*, *tr*, and *p*. The eighty-second system (measures 325-328) includes *mf marc.*, *tr*, and *p*. The eighty-third system (measures 329-332) includes *mf marc.*, *tr*, and *p*. The eighty-fourth system (measures 333-336) includes *mf marc.*, *tr*, and *p*. The eighty-fifth system (measures 337-340) includes *mf marc.*, *tr*, and *p*. The eighty-sixth system (measures 341-344) includes *mf marc.*, *tr*, and *p*. The eighty-seventh system (measures 345-348) includes *mf marc.*, *tr*, and *p*. The eighty-eighth system (measures 349-352) includes *mf marc.*, *tr*, and *p*. The eighty-ninth system (measures 353-356) includes *mf marc.*, *tr*, and *p*. The ninetieth system (measures 357-360) includes *mf marc.*, *tr*, and *p*. The ninety-first system (measures 361-364) includes *mf marc.*, *tr*, and *p*. The ninety-second system (measures 365-368) includes *mf marc.*, *tr*, and *p*. The ninety-third system (measures 369-372) includes *mf marc.*, *tr*, and *p*. The ninety-fourth system (measures 373-376) includes *mf marc.*, *tr*, and *p*. The ninety-fifth system (measures 377-380) includes *mf marc.*, *tr*, and *p*. The ninety-sixth system (measures 381-384) includes *mf marc.*, *tr*, and *p*. The ninety-seventh system (measures 385-388) includes *mf marc.*, *tr*, and *p*. The ninety-eighth system (measures 389-392) includes *mf marc.*, *tr*, and *p*. The ninety-ninth system (measures 393-396) includes *mf marc.*, *tr*, and *p*. The hundredth system (measures 397-400) includes *mf marc.*, *tr*, and *p*. The hundred-first system (measures 401-404) includes *mf marc.*, *tr*, and *p*. The hundred-second system (measures 405-408) includes *mf marc.*, *tr*, and *p*. The hundred-third system (measures 409-412) includes *mf marc*

4

solo

mf

a2

mf

mf

mf

mp

p

senza sord. sola

[illegible]

3728

7

Nagara

P-ti

C.

C-111

Sil.

gliss.

7

pizz.

f pizz.*f* pizz.*f* pizz.*f* pizz.*f*

8 solo *)

Tr-lo
Nagara
T-ro
P-ti
C.

Sil.

Arpa

gliss.

non arpegg.

arco

8

pp leggiero

p

p

p

p

p

*) Желательно 8 тактов Piccolo сыграть октавой выше.

Trills in piano and strings. Dynamics: *sf*, *mp*, *a2*.

Trills in piano and strings. Dynamics: *sf*, *pp*.

Tr-lo
T-ro
P-ti
C.

Trills in piano and strings. Dynamics: *p*.

Arpa

Arpa part with chords and arpeggios.

Trills in piano and strings. Dynamics: *non div.*

Tr-lo
T-ro
P-ti
C.

C-lli

Arpa

V-ni I
div.

Rehearsal mark 9.

Tr-lo: *pp marcato*

T-ro: *ord.*, *pp*, *pp marcato*

C.: *sf*, *pp marcato*

C-lli: *p*

Arpa: *mp marcato*, *sf*

V-ni I div.: *2 soli*, *altri*, *pizz.*, *mp*, *marcato*, *non div.*, *mp*

Other markings: *a2*, *ff*, *sf*, *pp*, *con sord.*, *pizz.*, *marcato*, *non div.*

10

Musical score for the first system, measures 1-10. The score is written for piano with multiple staves. Dynamics include *mp*, *mf*, and *p*. Performance markings include *a2*, *tr*, and *senza sord.*.

Tr-lo
 T-no
 T-ro
 P-ti
 C.

Musical score for the second system, measures 11-14. Dynamics include *mf* and *p*.

Musical score for the third system, measures 15-18. Dynamics include *sf*.

10

Musical score for the fourth system, measures 19-24. Performance markings include *non div.*, *pizz.*, *arco*, and *pizz.*. Dynamics include *mp*.

3728

Nagara
T-no
P-ti
C.
T-t.

Musical score for a large ensemble, featuring multiple staves with various instruments and vocal parts. The score includes dynamic markings like *ff*, *a2*, *sola*, *soli*, and *ord.* The bottom section is labeled Nagara, T-no, P-ti, C., Tt., C-lli, and Sil.

The score is divided into two main systems. The first system (top) includes staves for various instruments, with dynamic markings *ff* and *a2*. The second system (bottom) includes staves for Nagara, T-no, P-ti, C., Tt., C-lli, and Sil. The Nagara part includes a *soli* section with a *ff* marking. The T-no, P-ti, C., and Tt. parts include a *ord.* section with a *ff* marking. The C-lli and Sil. parts include a *f* marking.

1 allarg.

Picc. *ff*
 Fl. *a2 ff*
 Ob. *ff*
 Cl. (A) *a2 ff*
 Fag. *a2 mf*
 Cor. (F) *p. pp cresc. molto*
 Tr-be (B) *ff*
 Tr-ni
e
Tuba *ff*
 Timp. *pppp cresc.*
 P-ti *pp*
 C. *p*
 Tt. *f*
 Arpa *gliss.* *ff gliss.*

solo
mp
mp

1 allarg.

ff espr.
ff espr.
ff espr.
unis.
ff
cresc.
mp

Fl.

Fl. alto(G)

Ob.

C. ingl.

Cl.

Fag.

Cor.

Timp.

C-lli

Cel.

Arpa

2 V-ni soli

V-ni I
altri

V-ni II

V-le

V-c.

C-b.

p

mp

p

pp

sf

f

pp

p

mf

p

pizz.

pizz.(marc.)

pizz.

p

2 Andantino

^{*)} Следует второй палец ставить на струну Re, при этом слегка прикасаясь ногтем к струне Sol, на которой и играть pizzicato.

Fl.

Fl. alto(G)

Fag.

C-lli

Cel.

Arpa

2 V-ni soli

V-ni I altri

V-ni II

V-le

V-c.

C.b.

solo

mf

*I solo

mp

ppp

sf

8

arco

unis.

pp

arco

pp

pp arco

pp

^{*)} Эти 12 тактов (до знака Φ) исполняются первым фоготом в том случае, если в оркестре отсутствует альт-
товая флейта Sol.

Fl. alto

Fag.

V-ni I

V-ni II

V-le

V-c.

C-b.

3

(1)

*mp**mp**mp**mp**mp**pp**p**mp*

div.

mp

4

2 V-ni
soliV-ni I
altri
div.V-ni II
div.V-le
div.V-c.
div.

C-b.

* Автор знает, что эта нота на альте не исполнима. написана же она здесь для того, чтобы альты ясно чувствовали голосоведение.

[5]

allarg.

a tempo

C. ingl.

Cl.

Cor.

V-ni I

V-ni II

V-le

V-c.
div.

C-b.

*mf**cresc.**rf**dim.**mp**cresc.**rf**dim.**mp**cresc.**rf**dim.*

[5] unis.

allarg.

a tempo

mf

unis.

*cresc.**rf**mf*

unis.

*cresc.**rf**mf**cresc.**rf**mf**cresc.**rf**mf**cresc.**rf*

Appassionato

6

Picc. I. II *a2*
p *cresc.* *sf* *dim.*

Fl. I. II *a2*
p *cresc.* *sf* *dim.*

Ob. I. II *a2*
p *cresc.* *sf* *dim.*

C. ingl. I. II *a2*
p *cresc.* *sf* *dim.*

Cl. I. II *a2*
p *cresc.* *sf* *dim.*

Fag. I. II *a2*
p *cresc.* *sf* *dim.*

Cor. I. II *a2*
p *cresc.* *sf* *dim.*

Tr-be I. II *a2*
p *cresc.* *sf* *dim.*

Tr-ni I. II *a2*
p *cresc.* *sf* *dim.*

e I. II *a2*
p *cresc.* *sf* *dim.*

Tuba I. II *a2*
p *cresc.* *sf* *dim.*

Timp. I. II *a2*
p *cresc.* *sf* *dim.*

P ti I. II *a2*
p *cresc.* *sf* *dim.*

Tt. I. II *a2*
p *cresc.* *sf* *dim.*

Appassionato

6

V-ni I *a2*
sf *dim.*

V-ni II *a2*
sf *dim.*

V-le *a2*
sf *dim.*

V-c. *a2*
sf *dim.*

C-b. *a2*
sf *dim.*

7 Sostenuto assai

smorz.

marcato

Arpa

mp

7 Sostenuto assai

V-ni I *ppp sotto voce*
 V-ni II *ppp sotto voce*
 V-le *solli v ppp sotto voce*
 V-c. div. *ppp sotto voce*
 C-b. *ppp sotto voce*

Picc.

Fl.

Ob.

C.ingl.

Cl.

Fag.

I solo

p

I solo

*mp espr.*I solo *pp**pp*

8 poco largamente

2 V-ni soli

V-ni I altri
div.

V-ni II

V-le

V-c.

C-b.

8

*pp**pp**pp*

pizz.

*p*arco
v*pp espr.**pp espr.**pp espr.**pp espr.*

[illegible]

5 Козловский

(a2)

I

mp *espress.*

a2

mf *espress.*

mp *espress.*

a2

mp *espress.*

p

I solo
p *espress.*

p *dim.*

mp

mp

mp

mf *dim.*

mp

mp

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10

Cl. *l solo* *ppp*

P-ti *mf* *ppp*

C-lli *ppp*

Cel. *mp*

Arpa *mp* a due mani

10

2 V-ni soli *ppp*

V-ni I altri *sul G* *f espress.* *div.* *pizz.* *p*

V-ni II *f espress.* *pizz.*

V-le *f espress.* *pp vibrato*

V-c. *f espress.*

C-b. *f espress.*

Cl. *dim.*

P-ti *dim.*

C-lli *smorz.*

Cel. *smorz.*

Arpa *smorz.*

2 V-ni soli *pizz.* *p*

V-ni I altri *pizz.* *pp vibrato*

V-ni II *pizz.* *pp vibrato*

V-le *pp vibrato*

V-c. *pp vibrato*

C-b. *pp vibrato*

5*

3728

Cl.

P-ti

Tt.

C-lli

Cel.

2 V-ni soli

V-ni I altri

V-ni II

V-le

V-c.

C-b.

P-ti

Tt.

Cel.

2 V-ni soli

V-ni I altri

V-ni II

V-le

V-c.

C-b.

più ppp

smorz.

ppp

pp

poco sf

smorz.

pizz.

p

pizz.

p

pizz.

p

pp

smorz.

ppp

sola pp

dim. sempre

pp dim. sempre

ppp

dim. sempre

smorz.

dim.

V

Sostenuto

Piccolo

2 Flauti

2 Oboi

Corno inglese

2 Clarinetti (A)

2 Fagotti

4 Corni (F)

3 Trombe (B)

3 Tromboni
e
Tuba

Timpani

Triangolo

Piatti

Cassa

Arpa

Violini I

Violini II

Viole

Violoncelli

Contrabassi

This page of a musical score is for a symphony orchestra, featuring woodwinds, brass, percussion, and strings. The score is in 2/4 time and includes various musical notations such as triplets, dynamics (ff, p), and articulation (pizz.).

Woodwinds: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C.ingl.), Clarinet (Cl.), Bassoon (Fag.), and Cor (Cor.).

Brass: Trumpet (Tr-be), Trombone (Tr-ni), and Tuba (Tuba).

Percussion: Timpani (Timp.), Triangle (Tr-lo), Snare Drum (P.ti), and Cymbal (C.).

Strings: Violins (V.), Violas (V.), Cellos (C.), and Double Basses (T.t.).

The score includes various musical notations such as triplets, dynamics (ff, p), and articulation (pizz.).

1 2

Picc. 2/4

Fl. 2/4 *p dim.*

Ob. 2/4

C. ingl. 2/4 *p dim.*

Cl. 2/4 *pp*

Fag. 2/4 *p >* *p dim.* *pp legg.*

Cor. 2/4 *p >* *pp legg.*

Tr-be 2/4 *pp* *a2* *pp*

Tr-ni e Tuba 2/4

Timp. 2/4 *pp >*

T-no 2/4 *pp*

Nagara 2/4 *pp*

P-ti 2/4 *pp*

C. 2/4 *pp*

1 arco *p* *arco* *p* *arco* *p* *arco* *p* *arco* *p*

2 pizz. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

This musical score is for a symphony orchestra and percussion. It consists of two systems of staves. The first system includes five staves for the orchestra: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The second system includes three staves for percussion: Timpani (Timp.), Tom-tom (T-no), and Nagara. The score is written in 4/4 time. The key signature has one sharp (F#) for the first system and one flat (Bb) for the second system. The first system features a melodic line in the Violin I part, marked 'I solo' and 'mf semplice'. The other orchestral parts provide harmonic support with various textures, including 'pp' (pianissimo) and 'più pp' (più pianissimo) markings. The percussion parts include a steady rhythmic pattern in the Timp., T-no, and Nagara.

I solo
mf semplice

pp
più pp
più pp
più pp

Timp.
T-no
Nagara

3

First system of musical notation, measures 1-8. The score includes five staves. The first staff has rests. The second staff has rests. The third staff has a melodic line with eighth and sixteenth notes. The fourth staff has rests. The fifth staff has a melodic line with eighth and sixteenth notes. Dynamics include *p* (piano) and *pp* (pianissimo). Fingerings are indicated with 'I'.

Second system of musical notation, measures 9-16. The score includes five staves. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a melodic line with eighth and sixteenth notes. The third staff has rests. The fourth staff has rests. The fifth staff has rests. Dynamics include *p* (piano).

Timp.
Tr-lo
T-no
Nagara

Third system of musical notation, measures 17-24. The score includes five staves. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a melodic line with eighth and sixteenth notes. The third staff has a melodic line with eighth and sixteenth notes. The fourth staff has a melodic line with eighth and sixteenth notes. The fifth staff has a melodic line with eighth and sixteenth notes. Dynamics include *p* (piano).

3

Fourth system of musical notation, measures 25-32. The score includes five staves. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a melodic line with eighth and sixteenth notes. The third staff has a melodic line with eighth and sixteenth notes. The fourth staff has a melodic line with eighth and sixteenth notes. The fifth staff has a melodic line with eighth and sixteenth notes.

The musical score is arranged in three systems. The first system consists of five staves. The top staff has a first finger (I) marking and a second finger (a2) marking. Dynamics include *p* (piano) and *pp* (pianissimo). The second system consists of five staves. The bottom staff is labeled "Tr-ne III" and has a *ppp dolce* marking. The third system consists of five staves. The bottom staff is labeled "Tr-lo" and has a *pp* marking. The bottom two systems feature a section of music with the instruction "arco" (arco) and a forte (*f*) dynamic. The notation includes various musical symbols such as notes, rests, beams, and slurs.

5

Tr-lo
P-ti
C.

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Arpa

This musical score page, numbered 64, features a multi-staff arrangement. The top system consists of six staves, with the first two containing active musical notation. The first staff begins with a *mf* dynamic and includes an *a2* marking. The second staff contains a *f* dynamic and also has an *a2* marking. The third and fourth staves in this system contain *f* dynamics. The fifth and sixth staves of the top system contain *f* and *a2* markings respectively. The middle system consists of six staves, with the first two containing *mf* dynamics and the others being empty. The bottom system consists of six staves, with the first three containing *f* dynamics. The fourth staff in the bottom system includes a *v* marking. The fifth staff in the bottom system includes a *gliss.* marking. The sixth staff in the bottom system is empty.

7 Con brio

The image shows a musical score for the song "The Rose Tree". It is a two-system score. The first system contains the vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment (Right and Left Hand). The second system contains the vocal parts and the piano accompaniment with the instruction "marc." (marcato). The score is in 2/4 time and consists of two systems. The first system shows the vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment (Right and Left Hand). The second system shows the vocal parts and the piano accompaniment with the instruction "marc." (marcato).

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is written on multiple staves, with some staves containing complex rhythmic patterns and others featuring long, sustained notes. The dynamic marking 'ff' (fortissimo) is prominent throughout, indicating a very loud volume. The tempo or character marking 'marc.' (marcato) is also present, suggesting a strong, accented rhythm. The notation includes various musical symbols such as clefs, notes, rests, and accidentals, all rendered in a clear, legible hand. The overall layout is organized into measures, with bar lines clearly delineating the musical phrases. The paper appears aged, with some slight discoloration and wear visible at the edges.

Tr-lo
T-no
Nagara
P-ti
C.

Arpa

8

7 Con brio

7 **Con brio**

ff *sf* *cresc.*

3728

8 Più allegro

9 Con fuoco

ff a2
 ff a2
 ff a2
 ff a2
 ff a2
 ff a2
 ff leggiero a2
 leggiero
 ff leggiero
 ff leggiero
 ff leggiero
 ff leggiero
 T-ro
 P-ti
 C.
 C III
 Arpa

This block contains the musical notation for measures 1 through 4 of the section 'Con fuoco'. The score is written for a large ensemble. The top five staves are for woodwinds (flutes, oboes, clarinets, and bassoons), each marked with a forte (ff) dynamic and a second octave (a2) instruction. The next five staves are for strings (violins, violas, cellos, and double basses), marked with a forte (ff) dynamic and the instruction 'leggiero' (light). The percussion section includes a snare drum (T-ro), a triangle (P-ti), and cymbals (C.), with a forte (f) dynamic and an 'ord.' (order) instruction. The piano (C III) and harp (Arpa) parts are also present, with the piano marked with a forte (f) dynamic and an '8' (octave) instruction. The notation includes various musical symbols such as notes, rests, and dynamic markings.

9 Con fuoco

ff
 ff
 ff
 ff
 ff

This block contains the musical notation for measures 5 through 8 of the section 'Con fuoco'. The score continues the ensemble's performance. The top five staves are for woodwinds, and the next five staves are for strings. The percussion section includes a snare drum (T-ro), a triangle (P-ti), and cymbals (C.), with a forte (f) dynamic and an 'ord.' (order) instruction. The piano (C III) and harp (Arpa) parts are also present, with the piano marked with a forte (f) dynamic and an '8' (octave) instruction. The notation includes various musical symbols such as notes, rests, and dynamic markings.

3728

This musical score is for the song "The Rose Tree" from the 1928 film "The Circus". It is a piano arrangement in 2/4 time, featuring a key signature of one flat (B-flat). The score is written for six staves, with the first five staves representing the right hand and the sixth staff representing the left hand. The music is characterized by a lively, rhythmic melody in the right hand, often featuring triplets and sixteenth notes. The left hand provides a steady accompaniment, typically using eighth notes and quarter notes. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like "a2" (allegretto). The piece is marked with a tempo of "Moderato" and a key signature of one flat. The score is divided into measures by vertical bar lines, and the overall structure is a single continuous piece of music.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. It consists of six staves. The first four staves are for the piano accompaniment, and the last two are for the voice. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'a2' and 'sf'. The lyrics 'The Rose Tree' are written below the voice staves.

Nagara

Tro

Nagara
T-ro
C-lli

10

3728

11

First system of musical notation, measures 1-5. It features five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one flat (Bb). The third staff has a treble clef and a key signature of one flat (Bb). The fourth staff has a treble clef and a key signature of one flat (Bb). The fifth staff has a bass clef and a key signature of one flat (Bb). The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf* and *tr*. A rehearsal mark (a2) is present in the second measure of the first staff.

Second system of musical notation, measures 6-10. It features five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one flat (Bb). The third staff has a treble clef and a key signature of one flat (Bb). The fourth staff has a treble clef and a key signature of one flat (Bb). The fifth staff has a bass clef and a key signature of one flat (Bb). The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf* and *tr*. Rehearsal marks (a2) are present in the second measure of the first and third staves.

Tr-lo
Nagara
P-ti

Third system of musical notation, measures 11-15. It features five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one flat (Bb). The third staff has a treble clef and a key signature of one flat (Bb). The fourth staff has a treble clef and a key signature of one flat (Bb). The fifth staff has a bass clef and a key signature of one flat (Bb). The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf* and *tr*. A rehearsal mark (a2) is present in the second measure of the third staff.

Fourth system of musical notation, measures 16-20. It features five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one flat (Bb). The third staff has a treble clef and a key signature of one flat (Bb). The fourth staff has a treble clef and a key signature of one flat (Bb). The fifth staff has a bass clef and a key signature of one flat (Bb). The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf* and *tr*. A rehearsal mark (a2) is present in the second measure of the first staff.

This page of musical notation, numbered 71, contains three systems of staves. The first system consists of five staves, the second of six, and the third of four. The notation includes various musical symbols such as notes, rests, trills (tr), and dynamic markings like 'a2' and 'ff'. The key signature changes from one key to another across the page.

This image shows a page of musical notation, likely a score for a piano. The notation is arranged in two systems, each containing multiple staves. The first system includes staves with various musical notations, including notes, rests, and dynamic markings such as *pp sub.* and *ff*. The second system continues the notation, with similar markings and a measure number '12' visible. The notation is complex, featuring many beamed notes and rests, suggesting a fast or intricate passage. The page is numbered '12' in the top right corner.

Tr-lo
Nagara
P-ti
C.

73

The musical score is written for a symphony, featuring multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into systems, with each system containing several staves. The dynamic markings include *cresc. molto*, *ff*, *fff*, *sf*, and *sol*. The score is written in a key signature of one flat (B-flat) and a time signature of 4/4. The notation is in a standard musical notation style, with notes, rests, and other musical symbols clearly visible. The score is a page from a larger work, as indicated by the page number 73 in the top right corner.

This page of musical notation is for a large ensemble, likely a symphony or concert band. It features multiple staves, each with a different instrument or voice part. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are marked with *ff* (fortissimo) and *a2* (second attack). The notation is arranged in a system of staves, with some staves having a key signature of one sharp (F#) and others having a key signature of one flat (Bb). The page is numbered 74 in the top left corner.

The musical score is organized into three main systems of staves. The first system consists of five staves, the second of five staves, and the third of four staves. Each staff contains musical notation for a specific instrument or voice part. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are marked with *ff* (fortissimo) and *a2* (second attack). The notation is arranged in a system of staves, with some staves having a key signature of one sharp (F#) and others having a key signature of one flat (Bb). The page is numbered 74 in the top left corner.

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